

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Historical Performance Ensembles

"ENTERTAINMENT FOR A RENAISSANCE PRINCE"

Timothy McGee
director

* * * * *

Wednesday, April 4, 1990

8:00 pm

Walter Hall

* * * * *

"ENTERTAINMENT FOR A RENAISSANCE PRINCE"

presented in cooperation with
Poculi Ludique Societas

PROGRAM

A la guerra

Bartolomeo Tromboncino

Paola di Santo, Alvisè Migotto

True love is likened more to war than to peace

Suzanne un jour

Orlando Lasso

a. viola da gamba consort

Murray Charters, Claire Pottinger, Brian Power, Gregory Hubert, Todd Gilman

b. madrigal ensemble

Ariel Harwood-Jones, Dianne Wells, Mark Huang, John McGillis, Bryan Martin

c. recorder divisions by Giovanni Bassano

Randall Rosenfeld, Eun-Seong Cho

Susanna one day entreated to love
by two old men who lusted after her beauty,
Was sad and discomfited in her heart.
Seeing the attempt made on her chastity
she said to them: "if by treachery
You should have possession of my body,
I am undone, if I show resistance
You will make me die in shame,
But I prefer to perish in innocence
Than by sinning to offend the Lord."

S'io vivo, anima mia

Giulio Caccini

Susan Shantora, Eun-Seong Cho

If I live, my beloved, I live for you; and if I languish and die, it is you who make me do so; and yet, languishing and dying, I still adore you. But if from you, so lovely and lively, comes the deadly end, ah! harsh is your stroke (or rather my lot), for you who are life wish to be death.

Dance suite

anonymous

pavan 'Ferrarenze'
galliard 'Ferrarenze'
canario

dancers

L'albergona

Antonio Mortaro

recorder consort

Petrarch madrigals

Cipriano de Rore

Hope Nightingale, Diane English, Durrell Bowman, Bryan Martin

I A la dolce ombra

To the sweet shadow of the beautiful leaves
I ran, fleeing a ruthless light
That came to burn me here from the third heaven.
The snow was already being melted on the hills
By the loving breeze that renews the weather,
And on the meadows sprang up new grass and plant shoots.

II Non vidde 'l mondo

The world has never seen such lively plants,
Nor has the wind ever stirred such green leaves
As those I saw appear in that early season;
So that fearing the resplendent light
I did not turn to my shadowy refuge in the hills,
But to the plant most valued by heaven.

III Un lauro mi diffuse

A laurel was my shelter against heaven;
And many times, longing for beautiful branches
I strolled through woods and hills;
But I never found either trunk or leaves
So honoured by the heavenly light,
That their qualities were not changed with time.

IV Però più fermo

Therefore growing more firm each hour
I followed to where I heard the call of heaven,
And guided by the sweet and clear light,
I returned always devoted to the first branches
Both when the earth was all covered with dead leaves
And when the sun makes the hills verdant.

V Selve, sassi, campagne

Woods, stones, countryside, rivers and hills,
All things created are transformed by time;
So I will ask forgiveness from these leaves
If, after many years under the heavens
I decided to flee the snaring branches
As soon as I began to see the light.

VI Tanto mi piacque

So pleased was I at first by the sweet light,
That I walked with delight through the grand hills
In order to come nearer to those beloved branches;
Now life is short, and the place and the time
Direct me to another path to turn to heaven
And to bear fruit, not only flowers and leaves.

from Sestina V by Francesco Petrarch

Calata

Alvise Migotto, Christine DeBoer

Joan Dalza

Pavan Les Bouffons

ensemble

anonymous

***** Intermission *****

Contrapasso Nuovo

dancers

Fabritio Caroso

Anchor che co'l partire

a. recorder consort

Randall Rosenfeld, Andrea Budgey, Gillian Johnson, Victor Ceni

b. madrigal

c. viola bastarda divisions by Girolamo Dalla Casa

Claire Pottinger, Alvise Migotto

Cipriano di Rore

Although when I depart I feel myself dying, always, at every moment, I would like to leave, so great is the pleasure that I feel from the life I gain on coming back. And thus I would like to part from you thousands of times a day, so sweet is my returning.

-- text by Alfonso D'Avalos, Marchese del Vasto

Deh, vieni ormai cor mio

Luzzasco Luzzaschi

Ariel Harwood-Jones, Hope Nightingale, Mark Rutledge

Oh come to me, my love,
come for the usual stay,
for quickly to the West flies the day,
and my life, so weary grown,
has little left, like the day's own.
Come, and may that voice so blest
bring comfort to my anguished breast,
and may your notes in my pain strengthen me
and bridle in the sun, whose wheels now touch the sea.

Fulgente Rai

Fabritio Caroso

Caroll Kim and Agnes Lee, dancers

Io son bell' e delicata

Giovanni Ferretti?

Kim Hardy, Christine DeBoer

A classic scene between a mother and her young beautiful daughter. The daughter is anxious to go out and search for love, while the mother warns her 'My daughter for, your honour leave love alone, and if you will not I will lament for you.'

Laura Suave

Caroso -- reconstruction by Kenneth Pierce

Suzanne Patterson, Sarah Jane Burton

Mascherata della Malinconia et Allegrezza

Orazio Vecchi

ensemble

A dialogue between Melancholy and Cheerfulness in which Melancholy praises the sweetness of misery, while Cheerfulness holds that 'A thousand sighs are not worth as much as one pleasure.' Cheerfulness finally sings a dance song extolling the beauty of happiness and everyone agrees.

PROGRAM NOTES

Tonight's program is a typical social evening at a noble court in northern Italy during the last two decades of the sixteenth century. We have not attempted to represent one particular court, although the repertory chosen for this concert would have been most appropriate to the palaces of the Gonzaga family in Mantua and the Estes in Ferrara. Both of those noble households patronized the arts and included a substantial number of musicians among the household staff: trumpets to officially announce their arrivals and departures as a symbol of nobility; and singers and instrumentalists to provide nightly entertainment for the entire court. Musical training was considered by the noble class to be an important part of the education and all of them developed a level of proficiency in singing, dancing, and playing instruments.

In Renaissance Italian society there was a clear distinction between the instrument players and singers at court: instrumentalists were considered to be servants; they were dressed in livery and remained on the lowest social level, providing entertainment at the whim of their noble lords. Fine singers, although frequently coming from the servant class, were often treated as lesser nobility, and the women frequently married minor members of the noble families.

Dancing at court was the privilege of the nobility who took it quite seriously and participated in daily dance lessons. Court dances were of two basic varieties: generic steps, and choreographed dances. The generic dances included a number of dance types such as pavans, galliards, and canaries, each one involving a single step pattern which was repeated over and over with variations. The choreographed *balli*, however, were far more intricate. They were invented by dancing masters, such as the famous Fabritio Caroso, and were made up of the various generic steps combined into complex patterns for solo dancers. Some of the *balli* enacted short dramatic scenes, while others traced geometric patterns on the floor.

The aristocrats of the late Renaissance era lived in a highly sophisticated artistic world, populated by extremely capable artists in all fields. It is a sobering thought that what has taken us many months to plan and produce this evening, was an almost daily occurrence at many courts in Northern Italy during the late sixteenth century.

— Program notes by Timothy McGee

Sopranos

Kim Hardy
Ariel Harwood-Jones
Hope Nightingale
Susan Shantora
Paola di Santo

Altos

Diane English
Dianne Wells

Tenors

Durrell Bowman
Mark Huang

Baritones

Bryan Martin
John McGillis

Lutes

Christine DeBoer
Alvise Migotto

Recorders

Andrea Budgey
Victor Ceni
Gillian Johnson
Randall Rosenfeld

Viols

Murray Charters
Todd Gilman
Gregory Hubert
Claire Pottinger
Brian Power

Harpsichords

Eun-Seong Cho
Mark Rutledge

Personnel:**Trumpets**

Tim Birtch
Margaret Formica

Dancers

Anastasia Bethanis
Sarah Jane Burton
Jennifer Crabtree
Sandra Gazetos
Carroll Kim
Agnes Lee
Suzanne Patterson
Penelope Walcott

Director

Timothy J. McGee

Assisted by:

Music--Stephanie Martin
Choreography -- Elaine Biagi Turner
Dancing Coach -- Sarah Jane Burton
Stage -- Douglas Cowling
Costumes -- Linda Phillips
Props -- Mark Rutledge, Ariel Harwood-Jones,
Hope Nightingale, Bonnie McGee
Program -- Joanne Harada, Ronda Rindone-Baird

Thanks to:

UC Drama
Rachel Bowles
Wendy Deacon
Alexandra Johnston
Richard Kolb
Joe Lesniak
William MacKrell
Fred Perruzza
Domenico and Laura Pietropaolo
Claudia Somers
Robert Taylor
Michael Twose
Brett Walwyn

The **Historical Performance Ensembles** consist of a number of chamber groups involved in the interpretation of music according to the style of its time. The ensembles include graduate and undergraduate students at the University of Toronto, under the direction of Timothy McGee and Stephanie Martin.

Many of the instruments played by members of the Historical Performance Ensembles are recent gifts and loans to the Faculty of Music. We acknowledge with gratitude the generosity of the following:

Rupert E. Edwards Foundation

McLean Foundation

John Kudelka

Lonnie Webster

Michael Remenyi

Dido Mendl

Patricia Kellogg

David Klausner

Jaak Liivoja-Lorius

Michael Purves-Smith

Wilfrid Laurier University

Amy Stewart

Elizabeth Smaller

Harry Smaller

Amy Stewart

* * * * *